1st Violins

Mr Wilsdon
Busby
Mr Haslehurst
Sessions ma

2nd Violins

Mr Garland
Norkett
Mr K. Hayes
Paterson
Bucknall mus
Knights

Viola.

Mr Hill
Mr Kay.

V. cello

Rev. T. J. Stone

Double Bass

Mr Tapstone.

Drum

Gibbons

Flute

Mr Tickner

Oboe

Mr Rudall

Harmonium

Mr Annis.

Clarionet

Mr Thurston
Hetherington

Piano-forte. Bowyer

Conductor. GW.

NOBLE (THOMAS TERTIUS)

— [No. 2.] "I will lay me down in peace." An Evening Song for Quartet or Chorus of mixed voices, *etc.* *G. Schirmer: New York*, (1909.) 8°. **F. 281. m. (38.)**

— [No. 3.] "O hearken Thou unto the Voice of my Calling" ... For Quartet or Chorus of mixed voices. *G. Schirmer: New York*, (1909.) 8°. **F. 281. s. (31.)**

— [No. 4.] O Sapientia! O Wisdom. Anthem for Quartet or Chorus of mixed voices, words by ... the Dean of Ely, *etc.* *G. Schirmer: New York*, (1909.) 8°. **F. 281. m. (39.)**

— [No. 5.] "Fierce was the wild Billow." Anthem for Quartet or Chorus of mixed voices. *G. Schirmer: New York*, (1909.) 8°. **F. 281. m. (36.)**

— [No. 6.] "Come, O Thou Traveller unknown." Anthem for Quartet or Chorus of mixed voices. *G. Schirmer: New York*, (1909.) 8°. **F. 281. m. (35.)**

— [No. 7.] Hail, glad'ning Light. Anthem for Quartet or Chorus of mixed voices. *G. Schirmer: New York*, (1909.) 8°. **F. 281. m. (37.)**

— Under the Willow Tree. [Four-part song, words by] T. Chatterton. *A. P. Schmidt Co.: Boston, New York*, 1931. 8°. **F. 585. uu. (7.)**

— Vesper Hymn.—Lord, keep us safe this Night. *Novello, Ewer and Co.: London & New York*, 1896. 8°. **F. 363. k. (32.)**

— Via Lucis. Seven Hymns by H. C. Robbins, *etc.* *H. W. Gray Co.: New York*, 1930. 8°. **E. 602. nn. (5.)**

— The Voice of Duty calls. A Hymn sung at York Minster ... Nov. 26, 1899, *etc.* (Words by the ... Dean of York.) *Houghton & Co.: London*, 1899. 8°. **F. 1171. bb. (46.)**

— Waiting for the May. *See* supra: Five Songs ... 3.

— The Music to the Wasps of Aristophanes ... The English translation by B. B. Rogers ... and W. A. Gill. (Op. 4.) *Greek Play Committee: Cambridge*, 1897. 8°. **F. 1270. n. (4.)**

— We love the Place, O God. Anthem for Mixed Voices. [Words by] William Bullock 1854. *H. W. Gray Co.: New York*, 1944. 8°. **E. 335. l. (45.)**

— [A reissue.] We love the Place, O God. Anthem for mixed voices, *etc.* *Banks & Son: York*, [1956.] 8°. *York Series. no.* 1561. **E. 442. z. (6.)**

— Weep no more. [Sacred song.] Words by O. H. P. Belmont. *G. Ricordi & Co.: New York, etc.*, 1933. 4°. **G. 519. p. (22.)**

— When I am dead my Dearest. [Four-part song.] Words by Rossetti. *Banks & Son: York*, 1922. 8°. *York Series, No.* 818. **F. 585. ll. (63.)**

— When I survey the wondrous Cross. [Anthem, words by] Isaac Watts (1707). pp. 8. *J. Fischer & Bro.: New York*, [1947.] 8°. **E. 335. o. (4.)**

— Winter. *See* supra: Two Songs, *etc.* [No. 2.]

— The York Pageant Music. The words chiefly written by J. Rhoades. The music chiefly written by T. T. Noble. *Banks & Son: York*, (1909.) 8°. **F. 1269. g. (3.)**

— *See* ADAM (A. C.) Cantique de Noël ... Arranged for Organ by T. T. Noble. 1939. 4°. **g. 1380. q. (13.)**

— *See* BACH (J. S.) [*Collected Works.—f.*] Choral Prelude (Auf meinen lieben Gott) and Fugue [B.G. Jahrg. XXXVI, XXXII.] in A minor. Transcribed for Organ by T. T. Noble. 1943. 4°. **g. 548. rr. (2.)**

— *See* BOËLMANN (L.) Suite gothique. For organ ... Edited and registrated by T. T. Noble. [1951.] 4°. **g. 575. rr. (23.)**

NOBLE (THOMAS TERTIUS)

— *See* BRAHMS (J.) [Requiem.—Ihr habt nun Traurigkeit.] "Ye now are sorrowful" ... Arranged ... and edited by T. T. Noble. 1944. 4°. **G. 473. h. (2.)**

— *See* CAMIDGE (M.) [6 Concertos. Op. 13. No. 2.] Concerto in G minor, for Organ ... Edited by T. T. Noble. (1915.) 4°. **g. 1380. (1.)**

— *See* CAMIDGE (M.) [6 Concertos. Op. 13. No. 2.] Adagio ... Edited by T. T. Noble. (1915.) 4°. **g. 1380. (2.)**

— *See* CAMIDGE (M.) [6 Concertos. Op. 13. No. 2.] Gavotta ... Edited by T. T. Noble. (1915.) 4°. **g. 1380. (3.)**

— *See* CHOPIN (F. F.) [Sonata. Op. 35.—Marche funèbre.] The Mourners. Arranged to Chopin's Funeral March [by] T. T. Noble, *etc.* 1919. 8°. **E. 602. tt. (34.)**

— *See* HAENDEL (G. F.) The Messiah ... Edited by T. T. Noble, *etc.* (1912.) 8°. **F. 249. p.**

— *See* HAENDEL (G. F.) [Messiah.] All we like Sheep have gone astray ... For four-part chorus of mixed voices with piano accompaniment ... Edited by T. T. Noble, *etc.* [1954.] 8°. **F. 249. z. (4.)**

— *See* HAYDN (F. J.) [Stabet mater.—Virgo virginum.] Lord, we pray Thee. Anthem ... arranged from Haydn ... edited by T. T. Noble. [1899.] 8°. **F. 231. l. (15.)**

— *See* POTTER (F. H.) Reliquary of English Song ... Accompaniments harmonized ... by ... T. T. Noble. (1915.) 8°. **F. 636. kk. (11.)**

— *See* RAKHMANINOV (S. V.) [Romances. Op. 26. No. 6.] The Lord is risen ... Choral version by T. T. Noble. 1943. 8°. **E. 335. l. (8.)**

— *See* RHEINBERGER (J. G.) Recital and Service Pieces for the Organ. From the sonatas of J. Rheinberger. Selected, edited and registrated by T. T. Noble. [1950, *etc.*] 4°. **g. 1230. b. (1.)**

— *See* WIANT (Bliss) otherwise known as FAN T'IEN-HSIANG. A Chinese Christmas carol ... Edited by T. T. Noble. [1943.] 8°. **F. 260. c. (38.)**

— *See* WIANT (Bliss) otherwise known as FAN T'IEN-HSIANG. Chinese Lyrics ... Edited by T. T. Noble, *etc.* [1947.] 4°. **G. 981. dd. (4.)**

NOBLEMAN

— A Nobleman's Son am I. Song. *See* BELVILLE (E.)

NOBLEMAN

— And ye shall walk in silk Attire ... Scotch Ballad ... The Music ... by a Nobleman. *Mayhew & Co.: London*, [1820?] fol. **G. 383. l. (12.)**

NOBLES

— Nobles seigneurs, salut! [Song.] *See* MEYERBEER (G.) [Les Huguenots.]

NOBLEST

— The Noblest. Trio. *See* SCHUMANN (R. A.) [Frauenliebe und -leben. Op. 42. No. 2. Er, der Herrlichste von Allen.]

— The noblest boon of Heaven. Jubilee Hymn. *See* HARGREAVES (G.)

completed a substantial restoration of an organ by Hook (1864) at Mechanics Hall, Worcester.

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BARBARA OWEN

Noble, Ray(mond Stanley) (*b* Brighton, England, 17 Dec 1903; *d* London, England, 2 April 1978). Bandleader, arranger, and composer. He studied classical piano but became interested in dance music, serving as house conductor for HMV Records from 1929 and attracting attention with the recordings of his New Mayfair Dance Orchestra (1930–34), particularly those with the outstanding singer Al Bowlly. Among these were some of Noble's own song compositions, including *By the Fireside* (1932), *Love is the sweetest thing* (1932), and especially *Goodnight, sweetheart* (1931), which became an international hit. In 1934 he was invited to New York to direct a dance orchestra assembled by Glenn Miller (who provided many of its jazz-oriented arrangements) and featuring talented jazz musicians such as Pee Wee Erwin (trumpet), Bud Freeman (tenor saxophone), and Claude Thornhill (piano). Though successful, the orchestra disbanded in 1937, and Noble moved to Los Angeles, where he settled as a bandleader and radio personality. During his years in the USA Noble continued to write popular songs, notably *Why stars come out at night* (1935), *The touch of your lips* (1936), *If you love me* (1936), *I hadn't anyone till you* (1938), and *You're so desirable* (1938). His instrumental piece *Cherokee* (1938) became the theme tune of Charlie Barnet's band and a familiar test piece for jazz musicians in the early bop style. Though Noble's band music of these years maintained high standards of musicianship and shows his impeccable taste in arrangement, his popularity dwindled, and he finally retired in the mid-1950s to the Channel Islands, returning to Santa Barbara in 1970.

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S. Colin and T. Staveacre: *Al Bowlly* (London, 1979)
T. Staveacre: *The Songwriters* (London, 1980)

ANDREW LAMB

Noble, T(homas) Tertius (*b* Bath, England, 5 May 1867; *d* Rockport, MA, 4 May 1953). Organist and composer. He became organist of All Saints', Colchester, at the age of 14 and attended the Royal College of Music (1884–9), where he studied organ with Walter Parratt, theory with Frederick Bridge, and composition with Charles V. Stanford. He was assistant organist to Stanford at Trinity College, Cambridge (1890–92), and organist and choirmaster of Ely Cathedral (1892–8) and of York Minster (1898–1913). At York Noble became a prominent musician and made a substantial contribution to the musical life of the city. In 1913 he immigrated to the USA and was appointed organist and choirmaster at St. Thomas Church, New York, where he implanted and nurtured a traditional English cathedral practice. He became an influential church musician and teacher and received several academic honors. In 1943 he retired from St. Thomas and pursued a more active recital career. He wrote a wide variety of compositions (stage, instrumental, and choral) including at least 35 organ pieces, three complete services, many anthems, and other liturgical settings. (*See also* HYMNODY, ex.8.)

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"Dr. T. Tertius Noble," *American Organist*, xxvii (1944), 273 [incl. full list of works]

WILLIAM OSBORNE

Noehren, Robert (*b* Buffalo, NY, 16 Dec 1910). Organist, organ builder, and composer. He studied under Dethier at the Institute of Musical Art, New York, and under Farnam at the Curtis Institute (1930–31), and served as organist and choirmaster at churches in Buffalo and Grand Rapids, Michigan. He received the BM degree from the University of Michigan in 1948. After wartime service he taught from 1946 to 1949 at Davidson College and in 1949 moved to the University of Michigan, where he remained until his retirement in 1976. Well known as a recitalist, recording artist, and organ builder, he has played extensively at home and abroad and has studied many historic European instruments. He has designed and built a number of organs including those in St. John's Roman Catholic Cathedral in Milwaukee, the First Unitarian Church in San Francisco, and the First Presbyterian Church in Buffalo. He holds a patent for a combination action that controls all pistons by a punched data-processing card. Noehren has written numerous articles for professional journals, and among his compositions are two sonatas for organ. His scholarly pursuits, however, have not diminished his technical supremacy in which great ease and absolute accuracy serve the music played. In 1978 he won the first International Performer of the Year award from the New York chapter of the American Guild of Organists.

VERNON GOTWALS

Noir, A. Pseudonym of A. E. BLACKMAR.

Nolan, Bob (1908–80). Country-music songwriter and a founding member in 1933 of the group that later became the SONS OF THE PIONEERS.

Nollman, Jim [James Maurice] (*b* Boston, MA, 31 Jan 1947). Composer, guitarist, and animal communications researcher. He attended Tufts University (BA in English and music theater, 1969), and in 1970 became music consultant to the Children's Museum in Boston. After performing in nightclubs in New York and London for several years, he settled in the San Francisco Bay area and became music director of the Gallery Theater (1974–5). During this time he began experiments in communication with ocean mammals by means of amplified acoustic and electronic music. He founded and directed Interspecies Communication (Bodinas, California, 1978–82), and was the principal investigator for the Greenpeace Iki Island project (Japan, 1978–80) and John Lilly's Human/Dolphin Foundation (Careyes, Mexico, 1982–3). Other organizations to have sponsored his researches include the World Wildlife Fund, the California Arts Commission, and the Fund for Animals.

Nollman seeks to create improvised musical dialogues with the animals he investigates, which include dolphins, turkeys, and orcs. Among the instruments he employs are electric guitars, wooden drums, *shakuhachi* (traditional Japanese flute), and dolphin sticks; he also uses special animal communications equipment and an underwater simultaneous listening, recording, and

lips, You'd be so easy to love and *Cherokee.*

ANDREW LAMB

Noble, (Thomas) Tertius (*b* Bath, 5 May 1867; *d* Rockport, Mass., 4 May 1953). English church musician and composer. From 1881 he was organist of All Saints, Colchester, whose rector housed him and supervised his education. He entered the RCM in 1886 to study with Parratt, Bridge and Stanford, and he joined the staff there on completing his studies. In 1889 he left Colchester to become organist of St John, Wilton Road, London, and he was then assistant organist to Stanford at Trinity College, Cambridge (1890–92). Later appointments as organist and choirmaster took him to Ely Cathedral (1892–8), York Minster (1898–1912) and St Thomas, Fifth Avenue, New York (1912–47). This last was an important post, since the church had recently been rebuilt with the aim of establishing cathedral-like liturgical conditions. It was Noble's task to establish the musical traditions: a magnificent organ was installed under his supervision and a choir school was founded. Besides music for the Anglican liturgy his compositions include secular choral works, incidental scores, orchestral pieces and chamber music.

J. A. FULLER MAITLAND, H. C. COLLES/R

Noblemen's and Gentlemen's Catch Club. London musical society founded in 1761, generally known as the Catch Club; *see* LONDON, §VI, 4(i).

Noblemen's Subscription Concerts. London concert series held about 1791; *see* LONDON, §VI, 1.

Noblement (Fr.). *See* NOBILMENTE.

Noblet, Charles (*b* Abbeville, *c*1715; *d* Paris, 1769). French organist and harpsichordist. On 2 March 1739 he obtained the post of organist at Ste Madeleine-en-la-Cité in Paris; from 1748 to 1764 he was organist of the Mathurins, from 1753 to 1768 *Ordinaire de l'Académie royale de musique* (under which title he exercised the functions of harpsichordist to the opera), and from 1762 to 1768 as organist of the Jacobins, rue St Honoré. A demoiselle Noblet, probably a daughter, was organist of the Collégiale Ste Opportune 1776–84 (Servières) and of Ste Madeleine-en-la-Cité in 1784 (Fétis). Apart from one publication, Noblet's works seem to have disappeared. The accompanied sonatas of 1756 are three-movement works in the manner of Mondonville and Guillemain, and the rest of the collection comprises character-pieces, except for an allemande and a sarabande. The styles would be conservative for the date if it were not for the full-blooded harmony, which sometimes suggests the later 18th century. One of the sonatas is entitled 'Les bouffons', and the flavour of *opera buffa* is unmistakable.

WORKS

L'etrenne d'Iris, cantata, v, fl/vn (Paris, 1736)
Four books of cantatilles (Paris, ?1749–53)
Les amusements d'une heure . . . airs à chanter, 4 bks (Paris, 1752)
Nouvelles suittes de pièces de clavecin et trois sonates avec accompagnement de violon (Paris, 1756)
Le pichet, duo paysan, rondes de table et gavotte (Paris, 1763)
Pièces de clavecin (Paris, 1764), according to Fètis
Mass, motets performed on St Cecilia's Day 1764 at the Mathurins; Te Deum performed at the Concert Spirituel, according to Fètis

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DAVID FULLER

Nobre, Marlos (*b* Recife, 18 Feb 1939). Brazilian composer. A student of the piano and theory, he graduated from the Pernambuco Conservatory in 1955 and from the Ernani Braga Institute in 1959, and then studied composition under Koellreutter (1960) and Guarnieri (1961–2) in São Paulo. In 1961 he received a Student Composers' Award from Broadcast Music Inc. for the *Tema e variações* for piano, and in the next year he was appointed artistic supervisor of Radio Ministério da Educação e Cultura (MEC) in Rio de Janeiro. A fellowship took him to the Torcuato Di Tella Institute in Buenos Aires to study with Ginastera (1963–4), and there he familiarized himself with the newest compositional techniques. Although he studied electronic methods with Asuar he has made no great use of them. It was in Buenos Aires that he wrote some of his best pieces, among them the *Variações rítmicas* and *Ukrinmakrinkrin*. Back in Rio he worked as music coordinator of the Guanabara Tourism Secretariat (1965), general coordinator of the Brazilian Music Council of UNESCO (1970), music director of Radio MEC and general secretary of the Brazilian Musicians' Union (1972). Nobre has tried to create a new language based on free serialism, aleatory structures and indigenous touches; several works have a quasi-expressionist dramatic intensity established through timbral effect and dynamic contrast. Native sources are evident in the tribal incantation text of *Ukrinmakrinkrin*, though the vocal line has little similarity to Indian music. *Mosaico* derives 'a good deal from . . . Penderecki, Messiaen and the young Japanese composers, with an added touch of local color in the percussion' (Earls).

WORKS
(*selective list*)

Concertino, pf, str orch, 1959; Pf Trio, 1960; Divertimento, pf, orch, 1963; Variações ritmicas, pf, perc, 1963; Ukrinmakrinkrin, S, pic, ob, hn, pf, 1964; Canticum instrumentale, fl, harp, pf, timp, 1967; Str Qt no.1, 1967; Rhythmetron, perc, 1968; Convergencias, orch, 1968; Tropicale, pic, E♭-cl, pf, perc, 1968; Desafio, va, str orch, 1968; Conc. breve, pf, orch, 1969; Ludus instrumentalis, chamber orch, 1969; Biosfera, str orch, 1970; Mosaico, orch, 1970; Sonancias, pf, perc, 1972; O canto multiplicado, lv, str orch, 1972; In memoriam, orch, 1973

Principal publishers: Boosey & Hawkes, Tonos, Vitale

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GERARD BÉHAGUE

Nobutaka. *See* MIZUNO, SHŪKŌ.

Nobutoki, Kiyoshi (*b* Kyoto, 29 Dec 1887; *d* Tokyo, 1 Aug 1965). Japanese composer. After graduating from the Tokyo Music School in 1910 he went to Germany to study with Georg Schumann. He taught at the Tokyo Music School (1923–32) and was elected to the Japanese Arts Academy in 1942. Before World War II he was a leading composer of songs and choruses, but after the war he virtually gave up composition and

F. Fortius Noble

The Close. Ely.
Cambs.

1897

March. 1897 (Feb)

The Music
to the
Wasps
of
Aristophanes
composed by
J. Fortius Noble

For
Cambridge 1897.

Ely. 1897.

Overture

I
Act I

Vivace

J. Lewis Noble 1894

Flauto

Oboe

Clar. A.

Fagotti

Cornette B.b

Corni in F.

Timbali

Vtc I.

II.

Viole.

Celli.

Bassi.

cres

cres

p.p.

p.p.

p

mf

p

Pizz. Div.

arco.

p

Pizz

p arco.

Pizz

p arco.

p

arco.

f

dim

mf

dim

dim

dim

fz

.a.

maestoso.

f maestoso.

maestoso

maestoso

Div:

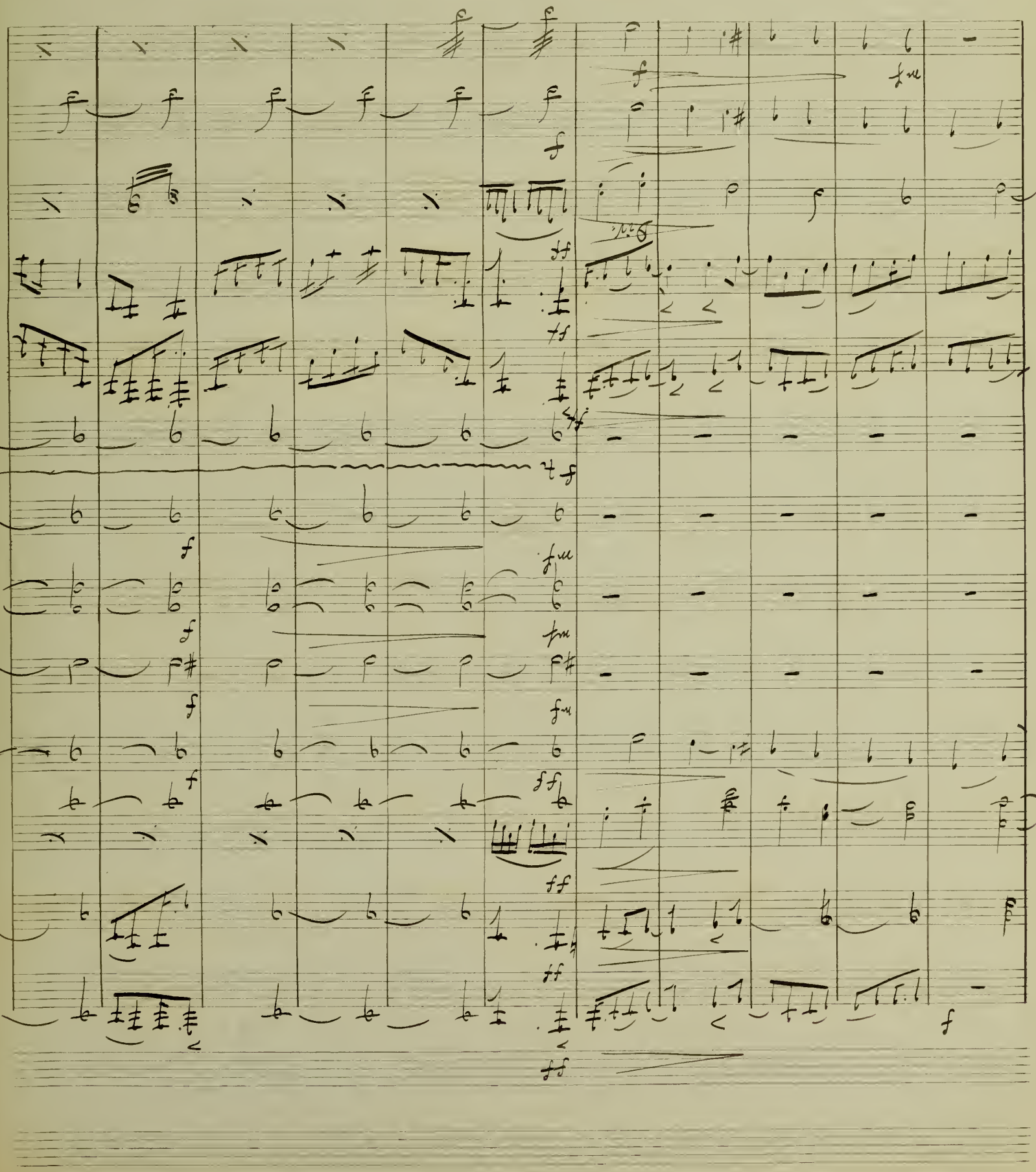
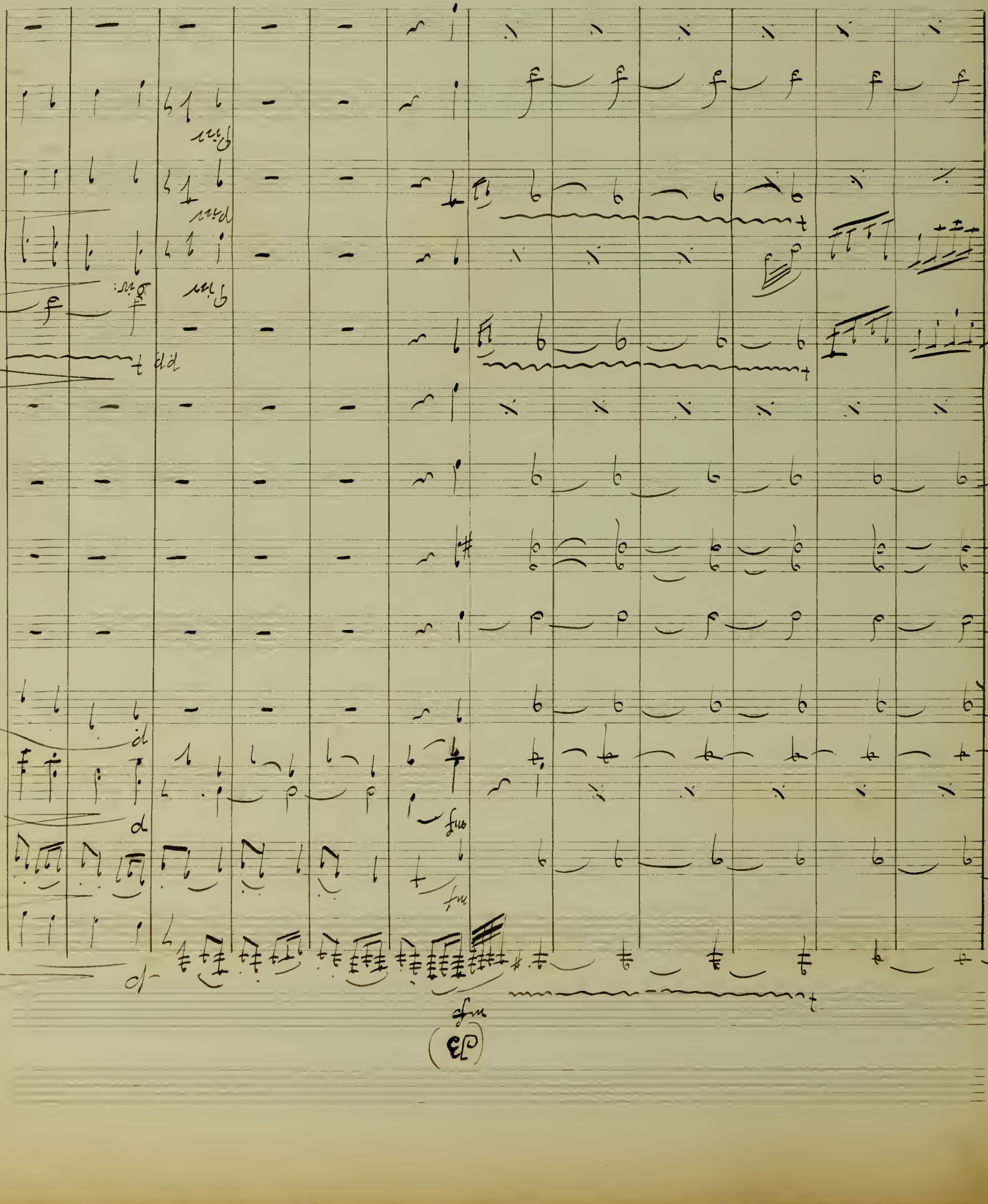
maestoso

f Div:

f maestoso

maestoso

Col: Celli



Cres

div.

Cres

Pizz

arco

Pizz

arco.

Pizz

mf

arco.

arco.

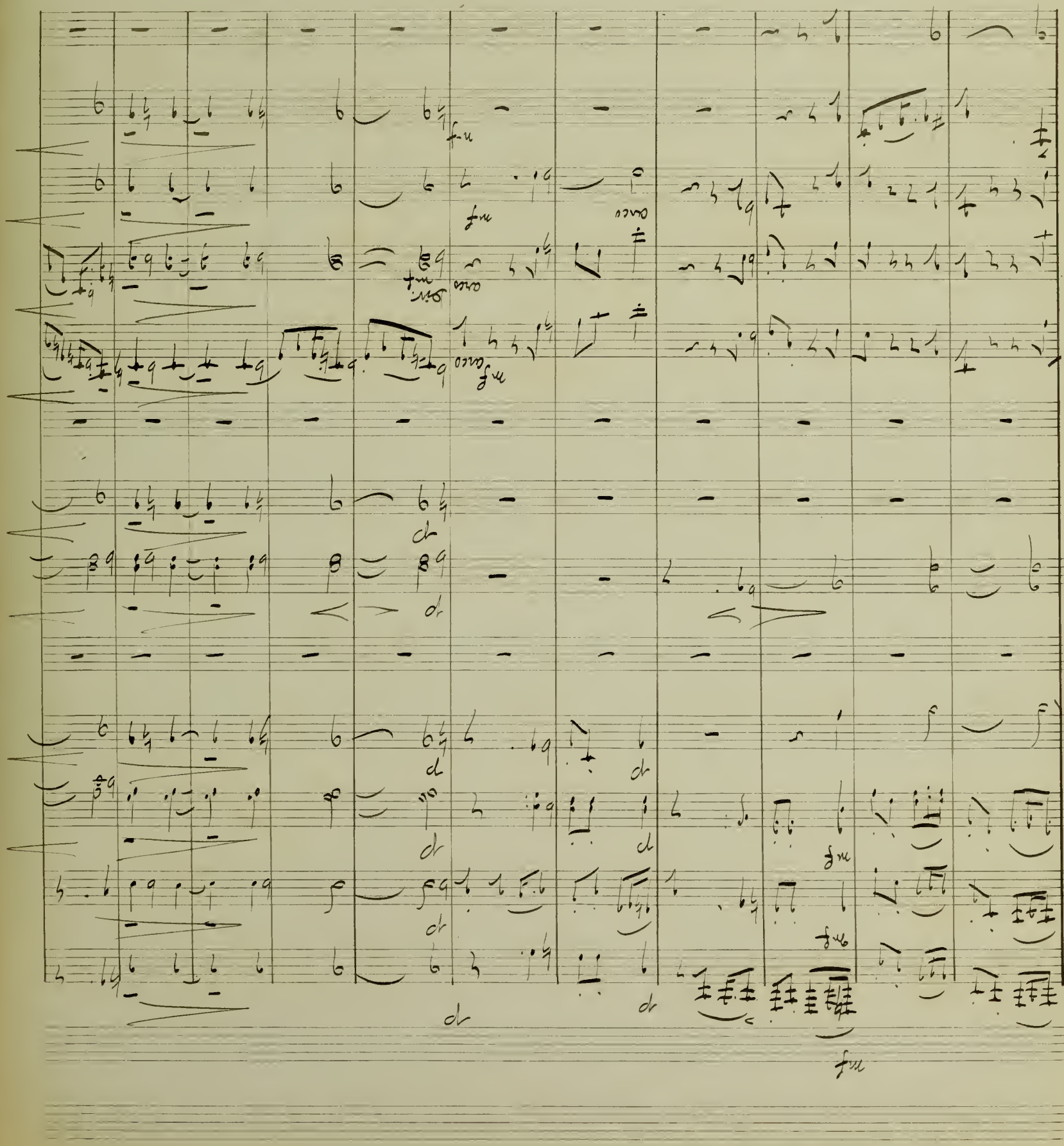
9.

arco:

arco:

arco:

arco


mf
duro
mf
duro
mf
mf
p
p
p
p
p
mf

Sostenuto.

Div:

D

molto cres

mf

molto cres

molto cres

molto cres

Col: 𝄫

Cres: ff

f Cres

f Cres

f

Cres

p

Molto cres

mf

Molto cres

Div.

mf

Molto cres

mf

Molto cres

ff

E

mf

6

mf

p

mf

p

mf

p

cres

p

cres

p.p.

p.p.

sizz

Div.

sizz

arco:

sizz

arco:

arco.

arco.

arco.

I

maestoso.

maestoso

maestoso

arco.

maestoso

maestoso

maestoso

Div.

maestoso

maestoso

maestoso.

Cel. cell.

Dir:

G

First Bell:

mf

mf

p cres.

mf

p

p

cres

cres

Cl.

cres

cres

cres

ff

ff

f

f

f

f

f

Loco

Loco

Div:

p

f

Curtain.
2nd Bell.

N° 2.
Chorus

Allegro.

Flauto.
Oboe
Clar: A.
Fagtto.
Corni F.
Arpa.
Vir I
II
Vida.
Celli:
Bassi.
Chorus

mf

Como II

Corni I

The old place at the door

Corno I

Div.

Div.

Pizz

Pizz

arco

Pizz

Pizz

arco.

seeking & find not Not a voice answers my calling Can he have lost his steps? Ha! in the black & wild fell, Struck his big toe 'gainst the fender, Sprain'd his ankle

Pizz.

Pizz.

Pizz.

Corno II

Corno I

arco

arco

Div.

o'er him, Idle to beg'd em-plore him, plus, in meek obeisance him, plus, Heark his answer Bleed a stone! . . .

It has all

p

p

mf

p

f

p

p

mf

Div.

p

arco

arco

come if that . . . yesterdays fel-low . . . for he slipp'd thro' our clutches, fooling us all with this lumbering Athenian such as I who trade

mf

mf

mf

mf

Corni I

Div.

arco

Div.

arco

Div.

pizz

pizz

pizz

Molto accel.

p

f

f Molto accel.

Molto accel.

f

Molto accel.

Molto accel.

Stacc.

Pizz

arco

arco

arco.

Div.

up ... my good Sir, & I pray you with the mantel Throw aside courteous trim, Heres a rich scarlet Thra ecare Traitor like to Lords & scorpel, Blind yrs shin hine

Molto Vivace e Prestissimo.

Molto Vivace e Prestissimo.

Ho! my boy lead on! Ho! my boy lead on! Ho! my boy lead on! Ho! my boy lead on!

No. 3.

Chorus

Allegro:

Rall:

poco Rit.

mf

Canto.

Oboe.

Clar: B♭

Cyrths.

Corna.

Vio I.

I.

Viola.

Celli.

Bassi.

Chorus.

mf

f

poco Rit.

Wherefore slumbers, wherefore slumbers the resentment in our breast,

a tempo.

a tempo.

a tempo.

Such as wou... a rash assail... aut Does prove an hov... nets nest?

agitato e accel

agitato e accel.

agitato e accel.

Div.

Div.

Now pro-tect... thing, now protect.... thing, Comes this fierce & cruel sting!.. Which we wield for punishing; Children

hold . . . these jar . . worlds for us then a-way with all yo' speed, Shout & run & howl . . to Orion, Tell . . him of this direful deed;

Cres molto

mf

f

Cres molto.

Cres molto

Cres molto

f

f

mf

Cres molto

ff

Div.

mf

Cres molto

ff

Cres molto

ff

Cres molto

mf

Cres

Bid him quickly hasten ... ei fly As against a city hater, And a traitor dormidis, One ... who does to propose

Courts should close and that we should no more law ... suits try.

ff

ff

ff

ff

ff

ff

ff

ff

arco

N°. 4.

Chorus

Allegro.

Flauti.

Oboe.

Clar: B♭

Fagotto

Trombe in A.

Corni in A

Tromboni.

Timpani.

Vio: I.

I.

Viola.

Celli

Bassi.

Chorus

Stacc:

Ah sure he was wise whoever remarked 'till you've heard both sides' peroration, Suspend yr: opinion, at least you may have the best of the argument—

mf Sostenuto.

p

p

mf Sostenuto.

arco

mf

arco

Sostenuto

mf

arco

p

Div.

p arco

– ation. So see. We here embrace from me re a t. . . and drop . . . or maces judi . . . cial . .

Clar: A...

Come now . . . . . Auld friend . . . . . o the Auld . . . . . Lang Syne . . .

Rall

Rall

Rall

Rall

Rall

Rall

Rall

Div.

ere yet we were old and of - fi - cial

molt. sostenuto.

a Tempo.

a. p

molto sostenuto.

a tempo.

molto sostenuto

fz

fz fz fz

give in . . give in . . & tell ye,

Lay your folly down . . . Kick-ing a gainst its tricks Why- said a star-ly jown? Why did

mf

p.

p.

mf

mf

Div:

Div:

mf

mf

Molto maestoso.

ff

no food coz or fusid for my be-hoof, fire me when gunns sweld, my fame & sope reproof ?

God on

B

ff

ff

ff

f

f

f

ff

ff

ff

ff

ff

ff

Senza sord.

Senza sord.

Senza sord.

Senza sord.

ff

ff

ff

ff

ff

ff

2/4

2/4

2/4

molto Rall

molto Rall

molto Rall

molto. Rall

Slight,

and clearly means a tad too slight

Down in pr: tones acc

a tempo.

C

Timp: E♭ B♭

a tempo.

mf

mf

mf

Sempre

Re - morse - - - fully the trees in all the sons which once took such a hold on him Sight - to the

Div:

Div:

thief has come. His bad old ways with shame he henceforth doth renounce, Wherein with mind misled to roam . . . . . .

D

ff

ff

ff

f

f

senza sord.

senza sord.

senza sord.

senza sord

Molto maestoso.

Your sweet, he has been — Her true is yours — — vow,

He learns the new & better ways

Never, never mind the stray

Molto Rall

a tempo

pp.

Clar: B♭

Molto Rall

fff a tempo

Molto Rall

Timp: E♭ B♭

Corni: F.

Molto Rall

Molto Rall

Thine is command for ever

First Bell.

ppp.

ppp.

ppp.

dim.

dim.

Dir.

Curtain.

Poco Rit.

Poco Rit.

Poco Rit.

Poco Rit.

Poco Rit.

Poco Rit.

Poco Rit.

Poco Rit.

Curtain.

End of Act I.

"Introduction"

5

Act II

Moderato e molto sostenuto

Flauti
Oboe
Clar: B♭
Fagotti
Trombe B♭
Corni F
C Trombe
Timpani D. Cg
Arpa.
Vni I.
I
Viola
Celli
Bassi.

p.p. mf

Clar I p

Sord: 8va p.p. Div:

Sord: p.p. Div:

Sord. p.p.

Clar. II in A

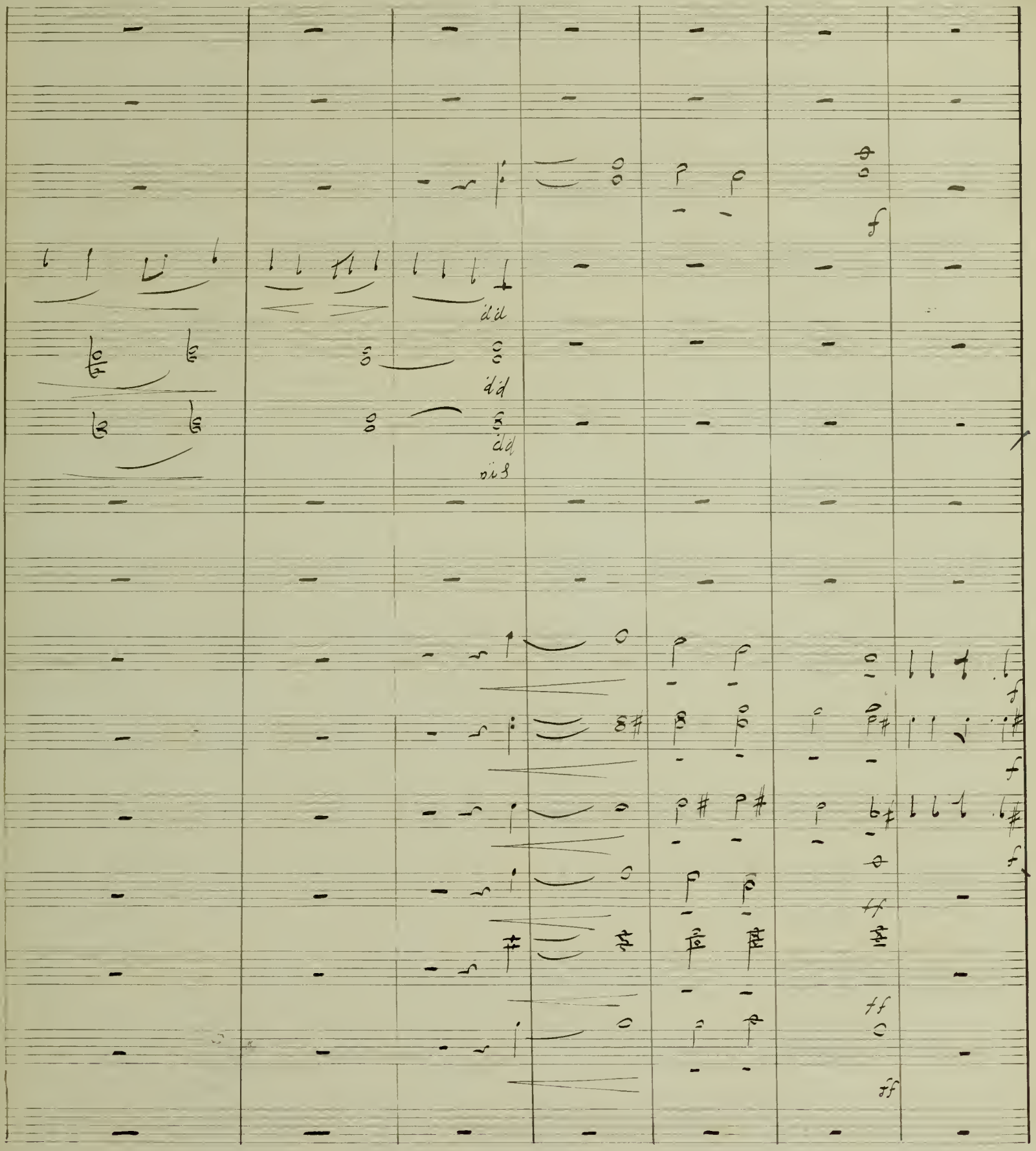
dolce

Div.

Unis.

Div.

Div.



a

p.p.

pp

I

p.p.

p.p.

p.p.

Div.

p.p.

p.

p.

Loco.

p.

Cres

Cres

Cres

Cres

Div: Cres

Cres

Cres

Cres

B

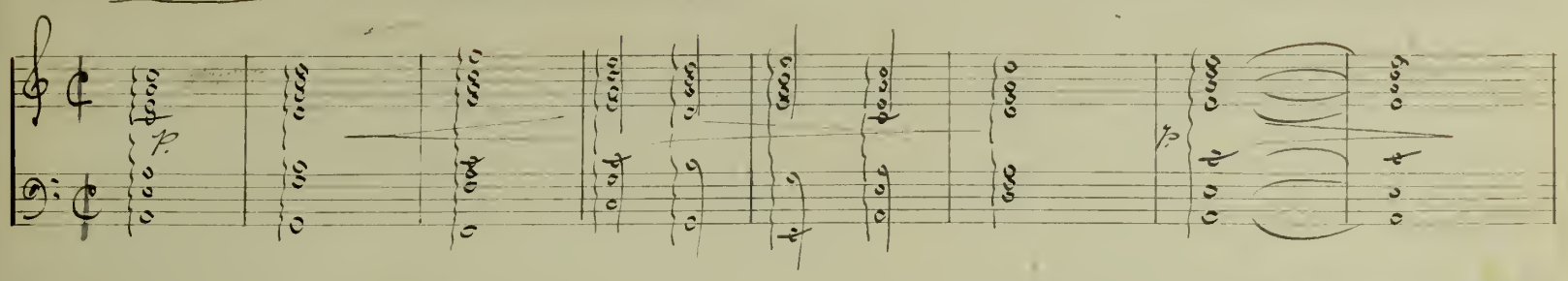
Fürst Bell:

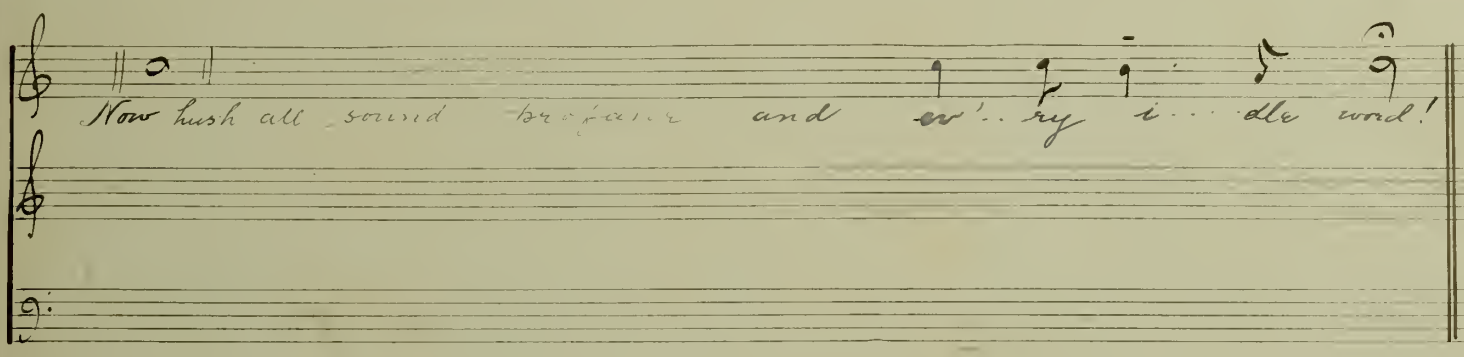
Curtain

No. 6.

Hymn to Apollo.

Lento e sostenuto.





f

Flauti

Oboe

Clarii B♭

Fag.ti

Trombe B♭

Corni F.

Tromboni

Timpani C.G.

Vni I

Vni II

Viola

Celli

Bassi

Chorus

f

f

f

f

ff

ff

ff

f

ff Div:

ff

ff

ff

Col celli

tum tum tum

Phoebus Apol lo, thou Lord

Shine and afford

p.p. molt. sost.

p.p.

p.p.

p.p.

p.p. molto sost.

I°

molt sost.

Sord.

p.p.

p.p.

Sord.

p.p.

Sord.

p.p.

Sord.

this thy fair pauts high emprize, Es - say - ed here before thine eyes

Com. I.i II.o

Senza Sord:

Senza Sord:

Senza Sord:

Senza Sord:

Cl.: Celli

And grant us all our wan.. dering past, Rest from ev'ry ill at last

Hail. Hail all hail to!

No. 7.

Chorus

Lento e sostenuto

Flauti.

Hoe

Clar. B♭.

Fag. II.

Cornetti B♭.

Corni F.

Trombe

Timp. B♭. A♭.

Vns I.

II

Viola

Cell.

Bassi.

Clarns.

p Sord.

mf

We join our

f

f

f

Senza sord: f

"

"

"

f

f

Be - ware, O Jours - and with - con - cord - ant mind, We hail the new rule

8va

ff

f

Cl. cello

Elvison.

mf

f On the ground you have just assigned ff We wished you well Since first we saw the morn you toward the per-fi-ple

pp

pp

pp

pp

pp

Sol. Celli.

f

Voice

Loving — ten mit a

Love. so true

more than the young

men

ff

f

ff

f

ff

f

No. 8

Chorus

Allegro con Spirito.

Flauto.
Oboe
Clar. B♭
Fag.ti
Trombe B♭
Corni F.
Cornetti
Timp. B♭ F.
Arpa.
Vio I.
II.
Viola.
Celli.
Bassi.
Voices.

mf

pp

p

mf

Pizz

mf arco:

Pizz

mf arco:

Pizz

mf arco:

Pizz

mf

p

p

arco:

Tenors.

f

O of old renowned & strong in the chor... al dance & song

f

f

mf

p

p

p

p

Pizz

p

Pizz

p

Pizz

mf arco

mf arco

mf arco.

Pizz

Pizz

In the deadly battle throng,

And in this our one dis-tinction manifest

mf

mf

mf

mf

arco

Pizz.

arco

Pizz.

arco

Pizz.

arco

mf

we mankind among! Many a year since thus flown, Past re cal . . . & even

now whiter than swans plumes of snow These our locks are hoary grown. Yet in

A

Clar. in A

mf

p

mf

p

p

p

Here our mites low, still some youthful fries must glow, Better for our old and fashion, Better for our ancient

X

molto maestoso

truth Than the curls & dissipation of our modern fild — ed youth.

Tenors au Basses.

Do you under O . spectators

mf sostenuto

molto sostenuto

Div:

Thus to see me splicèd & braced, Like a wasp in form & figure tapering inwards at the waist? Why am I so, what's to meaning

73

Cla. I.

Sul. G.

f Legato

f Legato

If this sharp pointed thing? Easily I now will teach you, tho' you know not anything" . . . We on whom this

a.2.

p.

mf

mf

mf

Div:

Sostenuto.

stern appendage, this portentous tail is formed, Are the serene old Antichthons, native children of the ground; We the only

cres

cres

cres

cres

cres

true born Attics, Of the staunch he- roic breed, Many a time have fought for Athens, guarding her in hours of need; When with smoke

f

div.

div.

fire & rapine fill the fierce Bar-bar-ian came Eager to destroy an unsuspecting, Smothering all the town in flame,

f

f

f

f

f

f

f

f

f

f

ff

ff

Sul G.

ff

Sul G.

ff

ff

ff

Col cello

Out at me we rushed to meet him:

or with shield & spear we went;

Swept the memo-

X 6.

Molt accel

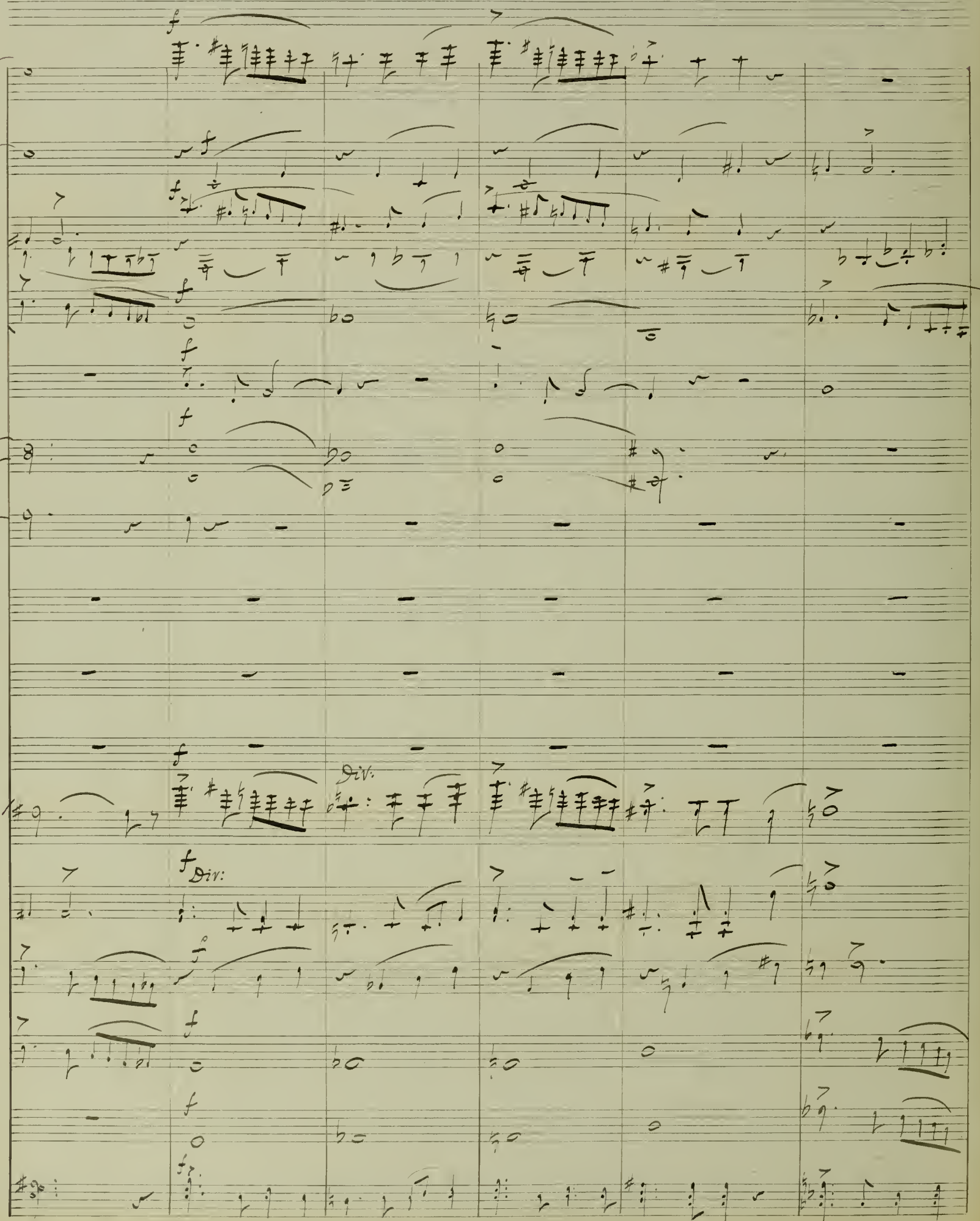
Molt accel

Molt accel.

Molt accel.

-ra-ble battle, primed with fiery Lar- - dinum; Man to man we close, & grimly snarl for rage our un-der lips Hah! hei arrows

hail so densely all the sun is in eclipse! Yet we draw their ranks before us, ere the fall of even



tide; As we closed our owl flew over us, the Sods were in our side — Stung in jaw, and

molto Rall

molto Rall

molto Rall

molto Rall.

cheek, and eyebrow, fearfully they took to flight, we behind them, we harpooning at their flops with

ff a tempo.

Div.

Tempo I°

all our might; So that in bar-barian countries, even now the people call Attila's wasps the best the bravest

fff

fff

fff

fff

ff

fff

fff

fff

ff

Yea, the manliest tribe of all

Yea, the manliest tribe ... of all ....

D

Prco Rit.

a tempo

Prco Rit

a tempo.

Prco Rit

a tempo.

p

p

mf

mf

I:

p

pizz

pizz

pizz

pizz

pizz

arco:

p.p.

mf

fff

mf

p.

mf

p.

p.

mf

arco.

mf

arco.

Pizz.

mf

arco.

mf

p.

p. arco

p.

Tenors. mf

Mine was then — a life & glory never cra . . . ven fear came o'er . . . . . me,

f

f

II

pizz.

arco.

mf arco.

mf arco.

pizz.

Ev - ry fore-man mail-ed be-fore me As across the merry

Pizz

Pizz

Pizz

arco

arco

arco

arco

wa . . . ters, fast the ea . . ger galleys bore me.

'Twas not then true manhood's sign for to make a . .

mf

mf

p

p

p

p

mf

mf

p

p Pizz

p

a - cious, nor in li - ti - ga - tious How ~ back-bite & ma - lign, "Pull

naught . . . to lack . . . in this our mansion. There - fore sacring Cities of . . the Indes galore Such and

Con fuoco

f

f

ff

Con fuoco

f

ff

ff

f

Con fuoco.

div.

div.

coco

ff

ff

ff

cour — age, such no zeal, Home-ward we the tribute bear, For no youngsters now — to steal —

Maestoso.

f

f

f

f Maestoso.

ff

ff

f

Maesto.

f

f

last calls.

Poco accel.

Più allegro

ff

ff

ff

Stacc.

mf

mf

Poco accel

ff

Poco accel.

Più allegro

ff

ff

ff

mf

mf

mf

Stacc

mf

Cors & Basses.

f

Tous ensemble

mf mf mf mf mf p p p mf p p p p mf mf mf mf p p p p p p mf

Cl. - Celli

Very wasp-like, & for scan as through & through; In our general mode of living & in all our habits too.

Accel: Stacc accel

p p Stacc p Stacc

p mf f

p mf f

accel

p mf f

p arcs

accel

First if any rash assailant dare provoke us, can there be— Any creature more vindictive more ir-as-ci

Più Allegro

Più Allegro

Più Allegro

Col cell.

- ble than we ?

Then we manage all our business in — a wdspish sort of way

p

mf

Div.

mf

mf

arco

mf

Col. celli.

Pizz.

Swarming in the courts of justice, gathering in from day to day, In any where the Eleven invite us, in any where the Archon calls,

Maest:

mf Stacc. f

p Stacc. f

p Stacc. mf f

p Stacc. mf f

Stacc

fp Stacc. mf f p

p p

p p

p p

p p

many to the great O-de-rum, many to the city walls. There we lay on beds together densely packed & stoppy flow Like its pass with their cells mit movement tremulous & slow

X

G

f

f

3

3

p. Stacc: mf f

p. Stacc: mf f

Maestoso

f Stacc:

f Stacc:

f

f

Maestoso.

And for way & means in general, we're superla-tive-ly good, Stinging every man about us culling thence a living hood,

Sul G.

Col cell:

Let wives starveless Fromes amorous, idle knaves who sit ten still Shrink from work & toil & labours, stop at home & eat their fill

accel.

mf

mf

mf

mf

accel.

mf

mf

mf

p

mf

Staccato

accel

accel

f

Eat the golden tribute honey our industrious care has wrought.

div:

This is what extremely pursues us, that a man who ne-ver fought

Cres

molto cres

Rall.

Shed contrive no fees to filfer, me who in his native land Never to this day had ear, or

First Bell.

Tempo Primo.

Molto Rall

H

ff

Tempo. I°

Molto Rall

Molto Rall

Tempo I°

Div.

Molto Rall

Tempo I°

lance, or blister in his hand. Therefore let us in the future pass a little that decree whoso wears no

fff

ff

fff

fff

f

Curtain.

Three

End of Act II

"No. 9"

"Introduction."

Act III.

Molto Allegro con fuoco.

Flauto

Oboe

Clar. a.

Fag. ti

Trombe a.

Corni 7.

Trombe

Timp. e a.

Vni I.

II.

Viola.

Celli.

Bassi.

Cel. celli

p

fz

mf

mf

mf

Div.

Div.

mf

ff

mf

Div.

mf

p

Pizz.

p

p

p

p

p

p

p

mf

mf

p

arco.

p.

p.

Pizz

p.

Straus:

Div:

Pizz

B

p

p

p

6.

f

p.

p.

p.

p.

p.

Div.

8va

Loco.

p

p

Stacc:

Stacc
Div:

Div

pizz

p

First Bell

D

f

f

f

mf

mf

f

f

f

f

f

f

f

Cl. I

f

farco

molto accell.

cres

cres

cres

cres

molto accell.

cres

molto accell.

cres

cres.

cres

ff cres

ff

ff

ff

ff

Curtain:

Curtain

fff

fff

ff

ff

ff

fff

fff

fff

Col. cello

"No. 10"

"Post-prandial Music"

Allegro moderato

Sordini.
Sordini.
Div.
Sordini
Pizz.
Pizz.

a

pizz.

pizz.

pizz.

mp

arci

pp ff

B

ff stacc.

mf p

stacc. pp

stacc

mf p

mf p

mf p

mf p

p

p

p

p

p

p

p

p

p

p

p

p

p. arco

p. arco:

arco: pp

arco
Stacc:

pp

1? Pizz.

arco

arco

Pizz.

Pizz.

Pizz.

Pizz.

No. 11

"Chorus"

Con Vigore.

Flauti

Clar.

Clar. B.

Fag.

Vln. I.

II.

Viola.

Cello.

Bassi.

Chorus

Tenors & Basses.

Verse I A song of praise now let us

" II Then I'll sing too (sure it is

raise —

due?)

To our old friend who lays by — a life severe sullen and drear. —

With all who hear our sto - ry, What wreathed fame circles the Name!

Staccᵗ:

mf

mf Stacc.

nf Stacc

nf Stacc

Div.

Div.

Pizz

Pizz

Pizz

Pizz

arco:

arco

arco

arco

1ᵉʳ Pizz

arco

p.

p.

p.

p.

p.

p.

'n a pritt new groove now he will more
(So filial wise) full of devices)

'n a wn wit a bound — hill swing round To a daintÿ r
Of this son of our — "Lover of glory" Now half So

mf

p. mf

p. mf

mf

mf

mf

mf

Div.

p

Tenors

gay — libertine way — But what if perchance his wife should be weak? Few — are so bold say sages of old —

land e'er shall I find: Such venial ways win his high praise. Joy fills my heart with doting possest —

arco.

Na — tures hardbonds to bend or to break. This not a few do manage this true, Consenting with minds of different kinds . . .

Such is his skill to argue all ways Withhis aged sire, spite of his ire, Strumpet wiles him from ways that are meand

1st Time. 2nd Time.

D. C.

Quits recast their mould & make.

And to the No-blest his eyes to raise.

"Crab's Dance" and Final Chorus

No. 12.

Allegro Moderato

Tacet

2 Flauti.

Oboe

2 Clar. A.

2 Fag.

2 Cornie A.

2 Corni.

2 Timbales.

Timbales D: G.

V.I. I.

II.

Viola.

Vcelli.

Bassi.

mf

mf

mf

mf

Ordini.

Ordini.

p

Pause

a tempo

p

Pause

Tasse

Pause

arco:

Senza Sordini.

Pause a Vivace

Pause

Senza sord.

Senza sord.

Div.

Div.

arco.

Chorus

Tenors & Basses

Grace a-

f

f

f

B

Tenors

Basses.

sons of the sea God your glory, fam'd beyond all others. Now hop'd by the sand the sea — to shore old Ocean so

Tenors & Basses.

hoary like the shrimps yr brothers & sisters spun on yr. tresses in a ring —

8va

f

f

mf f

mf f

mf f dim.

mf

f

Thick high

mf f

mf

mf

mf

Loco

f

f

f

f

Div:

mf

Div:

mf

Div:

Div:

Ptmo

Pizz

mf

Pizz

mf

all the house may pae . . . . . an · Whizz! whizz, in the stage-gas fly Your flanks with curfs empesting, Vicka

6

f

ff

f

f

mf

mf

mf

mf

mf

f

f

f

Tenors.

nosh nut, to lesh the sky - Wit. tipsy top-like twirlings, for see e'mote king of the brine jaws flatten'd ad-vancing flight fiend at-tending his

f

f

f

nf

mf

nf

mf

f

f

f

Tenors and Basses

Trine great children, Lads of dancing. So Nature is content to rejoice I dancing, dance us daily Yes us, from the

First Bell.

gva

Loco.

Molt accel:

Molt accel.

Molt accel

Dir:

boards — in a trice. For me, no playwright true . . . . . ly, Has used . . . Such an ex . . . .

D

Prestissimo:

8va

Prestissimo

f

Prestissimo

8va

de - vice to clear his troops in front

f

ff

f

ly.

Curtain.

End of Act III.

September 9th 1897